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The Nonconformist Musical Journal.

**A Monthly Record and Review devoted to the Interests
of Worship Music in the Nonconformist Churches.**

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Orders for any of our publications should be sent to the
publishing office, 29, Paternoster Row, London, E.C.*

Choirs and their Work.

A COMPETITION.



THE holidays are nearly over, and choirmasters and singers are looking forward to their winter's work. New methods are being thought out and new ideas developed, all with a view to increased efficiency. It would undoubtedly be helpful if these various ideas could be made known to our readers. We therefore offer a prize of half-a-guinea for the best suggestions for increasing the interest of singers in their work, and for attaining more efficiency in their work. These are the conditions:—

1. MSS., which must not exceed 300 words, must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before September 15th, 1903.
2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.
3. We shall be at liberty to print unsuccessful MSS. if we desire to do so.
4. We reserve the right to withhold the prize should we consider there is no MSS. of sufficient merit or suitability.
5. Our decision in all matters relating to the competition shall be final.

Competitors who write briefly and to the point will stand the best chance of the prize.

We hope to announce the result in our October issue. *****

The King's Weigh House Church (Grosvenor Square), and the trustees named in the Trust Deed, have had a difference of opinion which

has been settled by Mr. Justice Swinfen Eady in the Chancery Court. As is well known, since Dr. Hunter became pastor of the church the form of service has been considerably altered. His liturgy has been introduced, and various other innovations made which are not very usual in Nonconformist churches. Alterations to the building are now suggested. The scheme includes the sale of the present organ and the erection of a new instrument at a cost of £2,533, exclusive of part of the case. In order the better to suit the acoustic properties of the building and to assist the conduct of a liturgical form of service, the position of the organ is to be so altered that the choir seats at present in front of the pulpit may be removed and placed on each side of the chapel at its east end. The total cost of these reconstructions will be over £5,000, and the trustees objected to the expenditure on the ground that the liturgical form of service which the rearrangements are designed to facilitate are at variance with Congregational order and customs. They urged also the impolicy of sinking permanently so much capital for the sake of a kind of service which might prove temporary and be abandoned altogether if Dr. Hunter left the Weigh House and was succeeded by another minister. The church members in proper legal manner passed a resolution to carry out these extensive alterations. The question for the Court to settle was—(1) Whether a resolution of the members of the church or society assembling for public worship in the chapel, passed by the requisite majority at a meeting duly summoned for the purpose and in case of sale passed and confirmed in like



manner, required and compelled the trustees to give effect to it irrespective of their own opinion or approval; and (2) whether the trustees ought to give effect to certain resolutions passed at a meeting of the members of the church held on April 7th, 1903, and confirmed by them at a meeting held May 7th, 1903. Mr. Justice Swinfen Eady, in giving judgment, said that the question was whether the trustees were bound to carry out the resolutions duly passed by a meeting of the society provided they were within the terms of the trust. It was contended by the plaintiffs that the trustees were merely persons in whom the property was vested, that they must deal with it for the purposes of the trust as the members determined, and that, if the trustees were directed to apply the funds for authorised purposes they had no discretion in the matter. On the other hand, it was contended that the trustees had a voice in the matter, and were not bound to carry out resolutions if they disapproved of them as unwise or impolitic. On the construction of the trust deed he was of opinion that the trustees had no such discretion, but that their duty was to carry out any instructions given in proper manner and form. He could well appreciate that some of the trustees might have a strong dislike to the proposed change, and, if they had any discretion in the matter, would not carry it into effect. But in his opinion the trustees as such had no controlling voice or veto, and, so long as the resolution came within the terms of the trust

deed, they must carry it out. In his opinion the payments proposed were for the benefit of the society, the purposes were consistent with the deed, and the members were entitled to require the trustees to carry them out. He did not think it was advisable to answer question (1), as it was very general in its terms, and an answer to it might lead to misunderstanding in the future; but he answered question (2) in the affirmative.

A humorous story is told concerning Sir A. Mackenzie's recent tour in Canada. One night the train by which he was travelling to Winnipeg pulled up at a little side-station, and the passengers were informed that something was wrong up the line, and they had better make themselves at home in the town for at least nine hours. Sir Alexander was anything but pleased. He had a rehearsal next day, and a performance in the evening. "Nine hours in this hole of a place," said he, "away from all civilisation! How I hate its very name!—but what is its name, by the way? Bleak Junction—Frozen Falls—Waste Time Huts—Discord Ditch, no doubt. Ah, here it is." The name of the place, written up in large letters, was "Mackenzie!"

The new Pope, Cardinal Sarto, is said to be an excellent musician. He plays the organ and has a good baritone voice. He is a personal friend of Perosi.

Passing Notes.

IN connection with the Berlioz centenary celebrations, we have had that story of the Paganini cheque trotted out again. I thought Sir Charles Hallé had demolished it long ago. According to the oft-repeated tale, Paganini generously made Berlioz a gift of twenty thousand francs out of his own pocket when the composer was at a low ebb in spirits and finances. Hallé, who was in Paris at the time and knew all about the transaction, declared that the money came from Armand Bertin, the proprietor of the *Journal des Débats*, to which Berlioz was a contributor. Bertin had a great regard for Berlioz, knew of his struggles, and was anxious to lighten them. But he thought it would enhance the "moral effect" of the gift to make the money appear as coming from one musical genius to another, and so he persuaded Paganini to act as his medium. The secret, according to Hallé, was well kept, and never divulged to Berlioz: it was known to but two of Bertin's friends besides Hallé. I was suspicious of the tale from the time I first read it, for Paganini was notoriously a terrible miser. He once gave his laundress a ticket for one of his recitals, and deducted the cost from the washing bill!

Dr. S. S. Wesley, whose hymn-tune "Aurelia" has

been the subject of recent discussion, must have been a man of fine humour. In 1874 Dean Barry preached a sermon at Gloucester which seemed to foreshadow the extinction of the Three Choirs Festival, and Dr. Wesley played the Dead March in "Saul" as the congregation retired. Next year there was a kind of "mock festival" by the ordinary Cathedral staff, and the cabmen put crape on their whips. The eminent organist was something of a gourmand. During a Worcester Festival he went with a friend to dine at the house of an influential resident. At dinner the centre of attraction was a fine haunch of venison, which met with the approval of the guests. During the walk home after dinner Wesley uttered not a single word until two miles of the road had been covered, then touching his friend on the arm, he inquired earnestly, "Did they give you any of the fat?" Wesley did not love Gregorians as he loved the pleasures of the table. "Your question about Gregorian tones," he once wrote to a pupil, "has caused me much pain. I thought I had made a better musician of you. I am sorry for this. I beg to assure you that I am a musician, a Protestant, and yours truly, S. S. Wesley." Are there any such humorists among our Cathedral organists to-day? I should doubt it.



An interesting paper might be written about the idiosyncrasies of great composers in the matter of dress, etc. Chopin always liked to wear a velvet waistcoat. Wagner could not compose unless in his finest dressing-gown. Haydn thought he never wrote so well as when he wore a certain ring. Hummel was never seen in his study or at rehearsals without a velvet cap. One day a gentleman called on him to inquire his terms for teaching composition, and after being satisfied on that point, asked Hummel why he continually wore his velvet cap. Hummel, a bit of a wag, having, I suppose, already taken his visitor's measure, said he could not compose a bar without it, for he never felt inspired until he had donned his cap. Next morning the gentleman came, according to arrangement, for his first lesson. Hummel provided him with ruled paper and pen and ink, and was just about to begin his instructions, when the pupil drew from his pocket a handsome velvet cap, a long gold tassel depending therefrom. Popping this on, he exclaimed "Now for it!" with great energy. Hummel smiled, but allowed his pupil to enjoy the imaginary inspiration throughout the lesson. Whether the pupil came again is not recorded.

Musicians have all sorts of methods of seeking inspiration. Rink, the composer of the famous "Practical Organ School," was never without his pipe in his mouth. It was essential to his very being. If he omitted to light it, the very springs of his art were dried up. The more he smoked, the brighter his ideas, and the more his genius thrived in the subtle vapour that eddied around him. The tutelary god of his art ever appeared to him shrouded in wreaths of smoke. The intensity of his inspiration had to be calculated according to the density of his atmosphere; and as his friends saw the curling smoke forming graceful wreaths around the composer's brow, they would exclaim, "Ah! to-day he is

in the vein!" Poor Rink! I am afraid after all he was a smoke-dried pedant.

I am amused at the insistent way in which young musical people are asked by various official persons to cultivate their minds. Is it to be inferred that musicians are an uncommonly ignorant, ill-educated, uncultivated, and narrow-minded set of persons? I should not like to say. They certainly stand rather low in the general estimation. To call a man a "musician" is, in some circles, to pronounce a sentence of banishment from polite society. That musicians are illiterate is a prevalent belief. When the Misses Pole—ladies of the Nice Feelings and Fine Shades—meet the fair singer whose song has nightly filled the quiet wood near their house with lovely melody, and hear her speak, "She was evidently uneducated," explains Mr. Meredith. "A professional," whispered Adela to Arabella. There you have it: a singer with a glorious voice, uneducated, a professional! Montaigne tells us that "Alcibiades, a man very well read in making good cheer, banished even music from tables, that they might not disturb the entertainment of discourse, by the reason he had from Plato, that it is the custom of popular men to call fiddlers and singing-men to feasts *for want of good discourse and pleasant talk*, with which men of understanding know how to entertain one another." There you have it again: if you want "good discourse" and "pleasant talk" don't invite musicians; they are not "men of understanding." Ah! well, things have improved since Montaigne's day. Emerson tells that "when Julia Grisi and Mario sang at the houses of the Duke of Wellington and other grandees, a cord was stretched between the singer and the company." Even the "hupper ten" don't do that sort of thing nowadays.

J. CUTHBERT HADDEN.

Half a Dozen "Don't's" for Singers.

DON'T strain your voice in trying to reach after high notes utterly beyond your register. Patis are born, not made.

Don't, when you are asked to sing, display any false humility or timid hesitation before you grant the request. If you mean to sing, do so at once without waiting to be pressed.

Don't neglect to avail yourself of the best vocal instruction commensurate with your means and opportunities. An indifferent professor of singing often only teaches his pupils what they will have to unlearn under a good one.

Don't practise for too long a time, or your throat will become stiff and strained. Make a point of practising a little, then taking a short rest before resuming your labours. Many a promising voice has been entirely ruined by over-much, too-long-sustained study.

Don't delude yourself with the belief that you are the greatest singer the world has ever seen, or is

likely to see. In all probability you have a nice voice, which will afford those who love you much pleasure to listen to, but the odds are greatly against it being anything out of the common.

Don't think it necessary for the maintenance of your musical reputation to have the last new thing in songs in your repertoire. And don't, just because your dearest friend sings a certain ballad very sweetly, get the same for yourself. Comparisons are proverbially odious. Strive at least to be original in the selection of your songs.

Dr. Steggall, who has recently given up active work at the Royal Academy of Music, included amongst his pupils the late Sir John Stainer and Sir Joseph Barnby; while of living men who have made their mark, Mr. E. H. Lemare, Mr. H. C. Tonking, and Mr. H. R. Rose, to mention no others, owe the foundation of their success to this veteran professor.

Music at Mallinson Road United Methodist Free Church, Wandsworth Common.

AMONG the most vigorous churches who of recent years have made "extension" a prominent feature of their metropolitan programme have been the United Methodists. Large districts have been occupied, new churches have been built, and healthy "circuit" life has been called into being and has prospered. A generous hand has been extended to musical workers, and wherever the Free Methodist Churches are found, there, as a rule, is also to be met with an attractive musical service, changing with the needs of the district perhaps, but always good. Visits have already been paid to two typical U.M.F. Church centres, on behalf of this JOURNAL—one at "Manor," Bermondsey, where "mission" work is carried on with increasing success, the music being of the "orthodox" character (hymns, chants, and anthems), and forming a standing example of the non-necessity for adopting clap-trap tunes in order to catch the ear of the multitude. The other church (Manor Park), where an "advanced" musical service three times each Sunday was a prominent feature.

The present notice may be regarded as a record of an "ordinary" church, where special work is not called for, either in mission preaching or music.

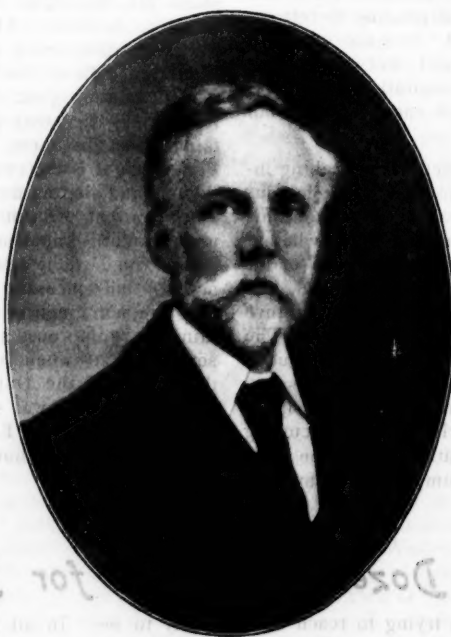
The occasion of our visit was the opening services of the newly appointed minister, Rev. Harry Sunman, a preacher of the third generation, and a young man of promise and power. Such an occasion is always a "high-water" mark of church attendance and interest, and although the "holiday month" had its effect in thinning the congregation, a goodly gathering welcomed the new pastor to his fresh duties. The attendance in the choir was below the average, in consequence of a special event during the preceding week, which very closely affected two of the members, who, after a "choral" ceremony, in which nearly all the choir took part, started on a journey of joy during the afternoon with the usual expressions

of goodwill (tell-tale and otherwise), which mark these happy events. When it is added that the bride was the daughter of the choirmaster, it will be readily understood that many members of the choir, especially the senior portion, had so arranged their annual holiday so as to ensure their presence at the important event. So the choir was "thin," in point of numbers, but no apology was needed as regards the quality of the work accomplished by those who remained.

The service is planned to include an anthem (with solo on most occasions) at each evening

service, with *Te Deum*, or other special feature, in the morning. The anthem selection is the "Congregational Hymnal" Anthem Book, the majority being in fairly constant use. The tune book is the denominational one—an excellent selection—while the hymns are taken from the Methodist Free Church Hymnal.

The service under notice opened with anthem 71 ("We bow in prayer"), sung in a nicely sustained and devotional manner by the choir alone, followed by the opening prayer, bearing upon the needs of the day and its responsibilities. Hymn 665 followed, a beautiful lyric of Adelaide Anne Procter's on Service, commencing—



MR. E. BOWLES.

"One by one the sands are flowing,
One by one the moments fall,
Some are coming, some are going;
Do not strive to grasp them all,"

each of the eight stanzas being a gem of poetic expression. This was sung with full fervour by the congregation to A. H. Brown's "St. Mabyn." After the first lesson, anthem 49, "The day is gently sinking," was taken. Ample scope is given here for a small choir to adequately express the meaning of Bishop Wordsworth's lines by means of Smart's beautifully appropriate music, and the singers acquitted themselves well, a welcome relief being the solo rendering of verse two by the choirmaster, Mr. E. Bowles. A more elaborate anthem might possibly have suffered in its

"Behold, I bring."

ANTHEM.

W. T. CROSSLEY. A. R. C. O.

London: "MUSICAL JOURNAL" OFFICE, 29, Paternoster Row. E.C. Price 2d. Tonic sol-fa 1d.

Quasi Recit. BASS SOLO.

VOICE. Be - hold! I bring you good

ORGAN. *marcato*

tid - ings, good tid - ings of great joy.

Which shall be to all peo - ple, *ad lib.* shall be to

all peo - ple. *cresc.*

CHORUS.

Allegro.

SOPRANO.

ALTO.

TENOR.

BASS.

For un . to you is born this day, is born a Saviour, Christ the

Lord. For un . to you is born this day, For un . to you is

Lord. For un . to you is born this day, For un . to you is

born this day, In the Ci - ty of Da . vid, in the Ci - ty of Da . vid, A

born this day, In the Ci - ty of Da . vid, A

Saviour which is Christ the Lord. For un - to you is

Saviour which is Christ the Lord. For un - to you is

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staff. The piano part features chords and moving lines in both hands.

born this day, In the Ci - ty of Da.vid, in the Ci - ty of Da - vid a

born this day, In the Ci - ty of Da.vid, in the Ci - ty of Da - vid a

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment includes a piano (*p*) dynamic marking in the bass line. The musical notation includes various note values and rests.

Sa - viour which is Christ the Lord.

Sa - viour which is Christ the Lord.

ritard al fine.

ritard.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment features a *ritard al fine* instruction above the staff and a *ritard.* instruction below the staff. The piano part includes a forte (*f*) dynamic marking and concludes with a final chord.

DUET.

Andante con espress.

Piano introduction for the duet. The music is in G major, 3/4 time, and Andante con espress. tempo. It features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamic markings of *p* (piano) and *f* (forte).

SOPRANO & ALTO.

First system of the duet vocal melody for Soprano and Alto. The melody is in G major, 3/4 time, and *mf* (mezzo-forte) dynamic. The lyrics are: "God so loved the world, So loved the world that He gave His".

Second system of the duet vocal melody. The lyrics are: "on - ly be - got - ten Son, That who - so - ev - er be - liev - eth in".

Third system of the duet vocal melody. The lyrics are: "Him should not per - ish, but have ev - er - last - ing life." The system concludes with a final cadence in the piano accompaniment.

Tempo I.

God so loved the world, So loved the world that He gave His

poco rit.

on - ly be - got - ten Son, That who - so - ev - er be - liev - eth in

Him should not per - ish but have ev - er - last - ing life, ev - er -

f *mp*

last - ing life, ev - er - last - ing life.

rall. e dim. *pp*

Allegro moderato.

Bless the Lord, bless the Lord, O my Soul, And all that is with in me.

Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

bless His holy name. Bless the Lord, bless the Lord, O my Soul.

bless His holy name. Bless the Lord, bless the Lord, O my Soul, And all that is with in me bless His

And all that is with in me, bless His ho - ly name. Bless the Lord,

ho - ly name. Bless the Lord, O my

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score consists of six systems of music. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the vocal melody and piano accompaniment. The lyrics are written below the vocal melody.

Tempo I.

poco rit.

O my Soul. Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

Soul. Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

poco rit.

Bless the Lord, bless the Lord, O my Soul, And all that is with in me,

bless His holy name. Bless the Lord, bless the Lord, O my soul.

bless His holy name. Bless the Lord, bless the Lord, O my soul. And all that is with in me, bless His

And all that is with in me, bless His ho - ly name; And for get not, for get not, for

ho - ly name. And for get not, for get not, for.

And all that is with in me, bless His ho - ly name; And for get not, for get not, for

ho - ly name. And for get not, for get not, for.

And for get not, for get not, for

get not all His ben.e.fits, And for get not, for get not all His ben - e - fits. Bless the Lord, O my

get not all His ben.e.fits, And for get not, for get not all His ben - e - fits. Bless the Lord, O my

Meno mosso e maestoso.

ff Soul. Bless the Lord, O my Soul, And all that is with in me, bless His holy name, And for.

ff Soul. Bless the Lord, O my Soul, And all that is with in me, bless His holy name, And for.

rit. al fine. *Adagio.*

get not, for get not, for get not all His ben - e - fits A - men, A - men.

get not, for get not, for get not all His ben - e - fits A - men, A - men.

execution, but the wisdom in "singing small" was apparent; points of expression were well observed, and the whole rendering was of a very pleasing character. The second lesson was followed by the "Notices" by the Church Steward, in which was included a welcome to the new preacher, which, by reason of its heartfelt and warmly expressed nature, should form a pleasant memory in the minister's connection with the church. Hymn 305 was next sung, being a hymn on the Holy Scriptures—"Open our eyes, O Lord!" and taken to Dykes' "Faith," C.M., another piece of good singing by the congregation. Following the prayer was "The Lord's Prayer," *supposed to be repeated* by the congregation. This was, as is usual, a feature not heartily taken up, and a devotional choral rendering to a simple chant or special setting would be an improvement.

The hymn preceding the sermon was Wesley's hymn for the recognition of Ministers—"Give me the faith which can remove," sung to "St. Catherine" (Walton), with a feeling appropriate to the occasion. The sermon was pleasing in its delivery, and it evidently had received care in its preparation. An application of the word "Behold," to meet the various needs of life, was ingeniously and attractively urged on the attention of the hearers, the discourse being enlivened by many points, showing a wide range of reading and an absorption of present-day events, which were used to emphasise the lessons of the address.

The closing hymn was No. 283, "Now God be with us, for the night is closing," a translation, by Catherine Winkworth, of a sixteenth century hymn of Peter Herbert. The unusual metre (11, 11, 11, 5) was a change from the ordinary evening hymn, and the tune to which the hymn was sung—Sir Joseph Barnby's "Twilight"—was an additional pleasure. Tune and words were alike fresh to the writer, who will carry as a pleasant recollection the rendering of this beautiful hymn.

After the service the choirmaster gave a few particulars of interest regarding the choir and its working. Mr. Bowles' own connection with the choir commenced about ten years ago, when he accepted his present office, finding things musically at a low ebb. Constant devotion has

resulted in a great advancement, although the *personnel* of the choir has changed with fair frequency during the period. Cantatas of various degrees of difficulty have been rendered from time to time, while for two or three years the choir have taken part in the Nonconformist Choir Union Festivals, finding great benefit therefrom. Mr. Bowles' earliest enthusiasm in music was aroused by a course of rehearsals conducted by Mrs. Mary Layton, F.R.C.O., then the organist at Markham Square Congregational Church, Chelsea. Since then membership of the Royal Choral Society, the Handel Festival Choir, and other similar organisations have fitted the worker for the work, giving a lofty conception of chorus work, with not a little instruction in means and methods of securing good results. For a little more than a year Mr. Bowles has been ably assisted at the organ by Mr. W. Hooker (also connected by family ties and youthful attendance with Markham Square Church). The organ was removed from the residence of a wealthy amateur some few years since, and is somewhat small, but of good quality, although, of course, capable of improvement in point of size.

Mr. Bowles gladly reported a good amount of interest by the choir members and officers, the average attendance being very satisfactory. His special thanks were due just now for the very hearty manner in which they had shown their goodwill in connection with his daughter's wedding, at some amount of inconvenience here and there. Every member of the choir is a total abstainer, and many are members of the C.E. Rehearsals are held during the week and after every morning service. During the coming winter a performance of the "Hymn of Praise" is arranged for, and also a rendering of the "Messiah," both works being in conjunction with the choir from Studley Road, Stockwell (Wesleyan), a pleasing programme, which, with Mr. Bowles' devotion and enthusiasm, will advance the quality of the choir, enlarge their interest, and tend to an all-round improvement.

Under the auspices of Mr. Sunman, who has had opportunity during the past nine years of acquaintance with Yorkshire choirs, Mr. Bowles will doubtless find that the devoted labours in past years will ripen as the seasons advance.

Fifty Years a Choirmaster.



R. W. HESLOP, choirmaster of the Darlington Greenbank Primitive Methodist Church and conductor of the annual festivals of the Psalmody Association of that body connected with the Darlington and Stockton district, has been in harness for fifty years. He was born in New Shildon, August 20th, 1839. His father was choirmaster of the New Shildon Primitive Methodist Church. His knowledge of music was small, being confined almost

entirely to the few tunes that formed the working stock of the average choir of those days. They were mostly long, short, or common metres of the then fashionable fuguing type, with an occasional six lines eights by way of variety. Mr. Heslop's father was a local preacher, who was often called away to take duty on Sundays at other churches. At the tender age of thirteen the subject of our sketch was called upon to fill his place as choirmaster. He knew little or nothing of music. There was no instrument in the church, so the boy

set to work and taught himself the fiddle. Anxious to extend the number of tunes he managed to borrow a published collection, which he "pricked" out by candlelight after his day's work was done. The choir consisted of trebles and basses, all of whom had to learn their parts by ear. The next step in advance was the purchase of a little Alexandre harmonium—the kind without stops that can now be bought for about £4. Then it cost ten guineas, and Mr. Heslop paid for it out of his own pocket by monthly instalments. It was carried to church for the Sunday services, and home again on the Sunday night, so that the young enthusiast might learn the tunes during the week for the following Sunday. Here were difficulties enough to have daunted any but the stoutest heart. The steady determination to succeed in spite of every obstacle gives us the key-note of his character—enthusiasm. Failure was never admitted among the possibilities, and as far as any human being can be, always successful.

In 1876 Mr. Heslop was removed by the North-Eastern Railway (in whose service he has been for fifty years) to Darlington. He still retained his post of choirmaster at New Shildon, but in 1879 the late Rev. Hugh Gilmore asked him to organise a choir for the opening of the Greenbank Chapel. This he agreed to do, and for a period of about twelve months held the two appointments conjointly. On the death of his father in 1880 he finally severed his connection with Shildon, and removed to Darlington. The New Shildon history repeated itself. The choir at Greenbank soon began to be a musical organisation in the town that

had to be reckoned with, and it is not too much to say that the popularity of the chapel was largely owing to the heartiness of its musical services.

Mr. Heslop wanted an organ. The trustees could not afford to buy one. "Never mind the money," said he, "I'll be responsible for that." The organ was built by Messrs. Harrison, of Durham, and the cost, £400, was soon raised by various means.

Mr. Heslop started a Psalmody Association in the Darlington and Stockton district. Its object was twofold: to introduce a new tune-book, and to improve the choirs generally by the combined performance of works which, individually, they were hardly able to do justice to. The effect has been far-reaching and permanent. In place of the old-fashioned anthems, with their chattering repetitions of notes and words, the choirs took in hand the finest choruses of the greatest masters, in addition to standard and modern anthems of varying types, adapted to the needs of the choirs in their anniversary and other special services. All who attend the annual festival know how finely the hymns and choruses sounded with this body of voices a thousand strong, held, as it were, in the hollow of the conductor's hand, and all who know anything of the difficulty of conducting such an enormous number must add their tribute of admiration to the will of the man who rules them so deftly and so well. Mr. Heslop is an amateur of the truest type, for he is, as the word literally means, a "lover" of music. It would be better for the art if there were more like him—real amateurs, who devoted themselves heart and soul to the advancement of music, and thought less of their own personal interests by the way.

The Organist and his Work.



T the distribution of diplomas gained at the recent examination for Associateship of the Royal College of Organists, Mr. F. R. Frye, Mus.Bac., gave some excellent advice to organists. Speaking of

Voluntaries

he said: "Some learned observer has pointed out that, in the country, the church or chapel organ is frequently the one and only public means of making known our glorious inheritance of organ music. This is a true and valuable observation, and regret is sometimes felt that so little is made of the organ voluntary. I think that organ voluntaries should be considered a part of the service, and no mean part of the service either. It is saddening to hear a flippant piece, or a few meandering chords extemporised, offered as a fitting conclusion to a service. This must be wrong. I would say at once, never play trash; never play anything that does not fit in with the spirit of the service that follows your commencement, or that you conclude, and which it is your privilege to conclude, with thoughts that words can so seldom adequately express. At times it is difficult, if not impossible, to meet with a printed work that contains just the feeling that you wish to express. Those are the opportunities to utilise the art of improvisation.

If I may venture to say so, it is my own plan to

conclude evensong with a short organ recital—playing something fairly full whilst those who wish to go are leaving the church, and then something of a quiet nature to allow of the free use of the softer qualities of the organ. I find that this plan is appreciated by many listeners, and one is delighted to be the medium of the great and beautiful thoughts of the great composers, giving, it may be, comfort and peace to many a heart that is open and ready to drink in the unspeakable gladness of pure and hallowed thoughts generated by our divine art. Some may say, what is the use of playing anything good as a concluding voluntary, it will be trampled under foot? There is something to be said from this point of view, but reflection will, perhaps, bring the conclusion that it is just possible the congregation disperses quickly because nothing good is offered them.

An organist's holidays offer him golden opportunities to observe the habits of congregations other than his own (allowing, of course, for the fact that the holiday season is not the best time to hear other organists and choirs). My own experience has been that people are willing, if not desirous, to listen if something noble is played. I expect that, at some time or other, we have all experienced deep regret at the character of a concluding voluntary in some fine old church or cathedral which, perhaps, we were able to visit once. Some trifle was played when we expected something noble, and we have gone away

with disappointment, coupled with the feeling that the organist's opportunity to speak was lost. This thought might well be in your minds whenever you are about to play a voluntary—someone may be here for the first and only time; play something worthy of the organ, of the church, and of the service. A fine sculptured figure or a magnificent building can be examined at any time, it is a fixture. If it is a work well executed, possessing that subtle charm of completeness which is ever the peculiar property of good work, we can, if so inclined, examine and admire the work again and again at our leisure. An organ voluntary is heard once; let that one impression be the best that you can give. Persevere in your mission as a high priest in your art, whose treasures it is your privilege to display to your hearers, be they willing or unwilling.

The Hymns and Psalms.

Much might be said about the singing of hymns, but I will not do more than touch the fringe of the subject. You all know how difficult it is to get good hymn singing. Is there anything more terrible than that mawkish, insipient style—so limp, pointless, and unintelligible? Hymn singing might be

an immense power. Is it? I think not. But it ought to be, and it is one of the ordinary duties of an organist to make it so. The power of rhythm over a congregation is so strong that they will sing words in such a way that they form absolute nonsense. You will find that a congregation will sing its 'lines,' the rhythmic division of the time, quite regardless of the sense of the words. Now a choir, by its intelligent interpretation of the words, will vividly illustrate their meaning. Force and declamation, prayer and praise, and poetic feeling—what a power is in the hands of a choir, when the choir is in the hands of a capable choirmaster!

As to the psalms, I hardly like to say even a word; the subject is too vast for this occasion; but I may say that I am sure all appreciate good psalm singing. By this expression I mean a true interpretation of the meaning of the psalm, with words distinct, and the pace in accordance with the spirit of the words. An immense help to this is to study very carefully the history of the psalm about to be sung, so that the occasion for which the psalm was originally written may be clearly understood, and then will follow its appreciation to our own times."

John Wesley as a Musician.

BY THE REV. FREDERICK L. WISEMAN.



OTH the brothers Wesley were good musicians. Charles had a truly musical soul. Though convinced that the true end of music was to minister to spiritual edification, he was nevertheless conscious that music had a kingdom and language of its own, and believed that constant watchfulness was necessary to maintain it in loyal allegiance to the Great King.

"Still let us on our guard be found,
And watch against the power of sound
With sacred jealousy,
Lest haply sense should damp our zeal,
And music's charms bewitch and steal
Our hearts away from Thee."

John Wesley, whether because he held his passions under severer control, or because he was naturally of a less musical temperament, does not appear to have realised with equal intensity the seductive power of sound. To him music was always ancillary.

His views on the subject are set forth with engaging frankness and characteristic assurance in "Thoughts on the Power of Music," a brief pamphlet published in 1789. With the ostensible object of conducting a calm and judicial inquiry into the causes of the decline of power in modern music, he doubtless really purposes to issue a manifesto to his followers on the true province of music in relation to his own churches.

He defines the sphere of music as "to raise various passions in the human mind." But its moving power lies in melody, which, to produce its highest effects, needs to be united to appropriate

words. Its decline in emotional power is contemporaneous with the rise of the study of harmony. This he avers has changed both the nature and the design of music. "The ancient composers studied melody alone; and due arrangement of single notes; and it was by melody alone that they wrought such wonderful effects. But the modern composers study harmony, which, in the present sense of the word, is quite another thing, namely, a contrast of various notes, opposite to and blended with each other, wherein they

'Now high, now low, pursue the resonant fugue.'"

The result of this is that music appeals rather to the intellect than to the emotions. "What," he cries, "has counterpoint to do with the passions? It is applied to the ear, to the imagination, or internal sense. It no more affects the passions than the judgment."

The introduction of polyphony has had two further baleful results. It has made music so independent of words that it either altogether discards them, as in instrumental music, or allows different words to be sung by different voices at one and the same time. "Artificial sounds without any words at all," he thus disposes of: "What have any of the passions to do with this? What has judgment, reason, common-sense? Just nothing at all. All these are utterly excluded by delicate unmeaning sounds." But the other innovation, "appointing different words to be sung by different persons at the same time," quite rouses his ire. "It is glaringly, undeniably contrary to common-sense." To which of the sentences, he asks, is he to attend?

And then proceeds: "This astonishing jargon has found a place even in the worship of God. It runs through (O pity! O shame!) the greatest part of even our Church music! It is found even in the finest of our Anthems and in the most solemn parts of our public worship. Let any impartial, any unprejudiced persons say whether there can be a more direct mocking of God."

From all this one might reasonably conclude that in music Wesley's range of sympathy was limited. But in truth, as his Journals conclusively show, he had really a much more catholic susceptibility than his "Thoughts on the Power of Music" would lead us to believe.

From instrumental music he on occasions derived both pleasure and profit. On Easter Sunday, 1751, worshipping at the new Church, Manchester, he found an uncommon blessing while the organist was playing the Voluntary, but he naively explains that it "was at a time I least expected it." The organ at Exeter Cathedral charmed him—"so large, beautiful, and finely toned." At Macclesfield, on Good Friday, 1782, he administered the Sacrament to about 1,300 persons. "While we were administering," he says, "I heard a low, soft, solemn sound just like that of an Æolian harp. It continued five or six minutes, and affected so many, that they could not refrain from tears. It then died gradually away. Strange that no other organist (that I know) should think of this."

During the Anthem, again, he was sometimes deeply moved. On the visit to Exeter Cathedral already referred to, he speaks with much feeling of the music to "Glory be to God in the Highest," which, in his opinion, "exceeded the 'Messiah' itself." Incidentally this entry shows that he was familiar with Handel's masterpiece and recognised its sublimity. With other oratorios of the same master he must have had more or less acquaintance. He refers to his surprise when in 1774, preaching in the market-place of Ashbourne before abundance of people, they "mistook the tune and struck up the march in 'Judas Maccabæus.'" Probably by this he means not the march itself, but the martial "See the Conquering Hero Comes." "I know not," says he, "when I have heard so agreeable a sound." It is significant alike of his pleasure and of his openness of mind that in the succeeding edition of "Sacred Harmony" "See the Conquering Hero Comes" was the tune set to "Christ the Lord is risen to-day."

Wesley was also at the first performance of Dr. Arne's oratorio "Judith," which was given on February 29th, 1764, in the Lock Chapel, of which the musical Martin Madan was minister. He found "some parts of it were exceedingly fine." But here he cannot resist the temptation of trotting out his hobby horse and running atilt of modern music; so he adds: "But there are two things in modern pieces of music which I never could reconcile to common sense. One is, singing the same words ten times over; the other singing different words by different persons at one and the same time. . . . This can never be defended by all the musicians in Europe, till reason is quite out of date."

According to his diary, a year later he was in the same Church listening to the oratorio "Ruth," which seemed to impress him even more: "The sense was admirable throughout, and much of the poetry not contemptible. This joined with exquisite music might possibly make an impression even upon rich and honourable sinners." One is tempted to inquire whether in this case there is not a mistake of ten years in the date, and the reference actually is to the oratorio "Ruth," which his precocious nephew Samuel composed when six years old, wrote down when eight, and which therefore might well be performed in 1775, when the little prodigy, now nine years of age, was the talk of musical London and the pet of the Rev. Martin Madan.

Wesley was interested also in noting the power of music upon animals. One or two references in his Journal are too quaint to be omitted:—

Dec. 31st, 1764.—"I thought it would be worth while to make an odd experiment. Remembering how surprisingly fond of music the lion at Edinburgh was, I determined to try whether this was the case with all animals of the same kind. I accordingly went to the Tower with one who plays on the German flute. He began playing near four or five lions; only one of these (the rest not seeming to regard it at all) rose up, came to the front of his den, and seemed to be all attention. Meantime, a tiger in the same den started up, leaped over the lion's back, turned and ran under his belly, leaped over him again, and to and fro incessantly. Can we account for this by any principle of mechanism? Can we account for it at all?"

July 3rd, 1769.—"While we were singing at Coolough, I was surprised to see the horses from all parts of the ground gathering about us. Is it true, then, that horses, as well as lions and tigers, have an ear for music?"

It would appear then that John Wesley was really more musical than he allowed himself to admit. But whatever his personal predilection, with him in music as in so many other things, the practical was supreme. Music was a means to an end. As the language of the emotions it was of inestimable value to the Evangelist both to open up the heart for the reception of the truth, and then to afford expression for the sentiments awakened. For his great open-air gatherings melody was the only possible form of musical expression. Even to-day it is ridiculous to expect that a large and miscellaneous congregation can be converted into a vast madrigal society. Further, the uncultured, who formed so large a proportion of the early Methodist societies, loved melody, but could not appreciate more elaborate music. When Wesley preached at Peabworth he records "a long anthem was sung; but I suppose none beside the singers could understand one word of it. Is not that 'praying in an unknown tongue'? I could no more bear it in any Church of mine than Latin prayers!"

So he set himself to a task which he might hope to accomplish. He would infuse into his people his own love for the simple, dignified, plaintive tunes and chorales of Western Evangelical Christendom, and have them rendered with majestic effect. And

herein he was justified not only by wisdom but by art. For, as Ruskin has well reminded us Evangelicals, while there is no need to admit either music or painting into religious services, yet if we admit either one or the other, we must see to it that it is not bad music or bad painting.

And in this purpose he was entirely successful. Not only at places under his more frequent supervision, such as London and Bristol, was the singing renowned, but in far-away Peel he hears singing not

surpassed at either of these places; at Bolton he is delighted with the singing of the children; at Neath he hears the whole congregation in the room "singing with the spirit and the understanding also"; again, at Cowbridge that same afternoon, and so wherever he went. Indeed, by common consent, for congregational singing, united, exact, lusty, modest, brisk, and spiritual—qualities which his famous rules so strongly enjoined—the Methodist churches were unrivalled.—*The Methodist Recorder*.

Handel and Matthison at Lübeck.

By J. R. GRIFFITHS, MUS.BAC.



AT a delightful old church is the Marienkirche at Lübeck! Truly, a fascinating church in a fascinating city! Fascinating, that is to say, to those who find pleasure in viewing buildings over whose roofs have broken the storms of centuries. What numerous changes, for instance, have taken place since the Marienkirche was erected over five hundred years ago! Changes ecclesiastical, political, and social. The name of the church itself is surely a reminiscence of pre-Reformation times? Yes, there is much that is interesting in this grand old building: its exterior, with its twin spires, each over four hundred feet high—and each slightly out of the perpendicular; its interior, lofty and ornamental, with its wonderful clock, its side-chapels—in one of which is the series of paintings known as the Dance of Death—its imposing and gigantic organ—about the same size as that on the Handel orchestra at the Crystal Palace.

But it is not these outward and visible signs that chiefly absorb our attention as we sit down in front of the massive organ and lend ourselves to reflection. No, it is rather the musical associations connected with the church which engage our minds—associations too numerous to allow of us mentioning more than a few. Here it was that Dietrich Buxtehude officiated as organist for so many years: and here that he started in 1673 those renowned choral and instrumental services on the five Sunday afternoons preceding Christmas: here it was that Handel and Matthison came as young men in 1703—a visit, the description of which forms the subject of the present paper; and here it was that Bach, two years later (1705) trudged on foot from Arnstadt (a distance of about 180 English miles), that he might attend those wonderful Advent performances, and sit at the feet of Buxtehude himself. That Bach thought highly of this great organist is clearly evident from the fact that he asked leave of absence from Arnstadt for four weeks, but stayed four months. As may be imagined, he was taken to task on his return, and asked why he had exceeded his time. His answer to the wrathful consistory, that "he had been to Lübeck to learn thoroughly one or two things connected with his

art," reveals alike his appreciation of Buxtehude and his own dogged perseverance.

Yes, much could be written about the Marienkirche and its associations, but we must here confine ourselves to the visit of Handel and Matthison, which occurred, as already stated, in 1703. To be explicit, it was on the 17th of August that they left Hamburg for Lübeck, and we are celebrating the bi-centenary of it by sending this paper to the press on the selfsame day in 1903! First of all, however, let us refer to Matthison's connection with Handel. The latter, then a youth of eighteen, left his native town, Halle, in the early summer of 1703, and came to Hamburg full of determination to do something for himself, and to earn, if possible, funds to take him to Italy, a project he had long entertained. Directly upon his arrival at Hamburg—a city at that time one of the most musical in northern Germany—Handel secured a post in the Opera orchestra. This would probably bring him into contact with Matthison, who was at that time a tenor solo singer in the same establishment. But according to some biographical sketches of Matthison, the latter's acquaintance with Handel was formed not at the opera, but at the organ of the Mary Magdalen Church in Hamburg. This was either on June 9th or July 9th—Matthison gives the first date in one account, and the second in another. At the time of this meeting, he was twenty-two years of age, and thus Handel's senior by four years. He was a native of Hamburg, and, according to his own account, a musical prodigy, being able at the age of nine to play the harpsichord and organ, and to sing and compose. But clever as he considered himself, he soon discovered that in Handel he had met more than his match. This, to a thorough egoist like Matthison, was embarrassing; but none the less he persistently paraded his own abilities; and where he could not outshine Handel, he contrived to take credit to himself for his generosity in putting Handel's abilities in a position *where they could shine!* Thus, referring in his memoirs to Handel's entry into Hamburg, he says: "Handel came to Hamburg rich in ability and good will. He formed almost his first acquaintance with me, and together we visited organs, choirs, operas, and concerts, and more

especially a certain house, to which I introduced him. . . . At first he played the second violin in the opera orchestra, and behaved as if he couldn't count five; for he was naturally full of dry humour. But once when the harpsichordist was absent, he yielded to persuasion, and supplied his place, acquitting himself like a man, *though no one but myself supposed him capable of doing so.* . . . He was great upon the organ; greater than Kuhnau in fugues and counterpoint, especially extempore, though he knew but little of melody until he frequented the Hamburg opera. . . . He frequently came to dine with my father, and took that opportunity of rendering me valuable aid in counterpoint, *while I in turn did him no small service with respect to the dramatic style, and in this way we were quits.*" The italics are ours, and serve to show Matthison's prevailing habit, and the way in which he patronised Handel. Does not this extract also show Handel's modesty? Chrysander, in drawing attention to Matthison's remark that Handel "yielded to persuasion" before sitting down at the harpsichord, well says that "Handel did not push himself forward even in places where he was immeasurably superior to those around him." What a difference between the two companions!

Such, then, was the relationship between Handel and Matthison when they set out on this particular day in August, 1703. What was the object of their visit to Lübeck? Matthison gives it as follows: "I had been invited thither by the President of the Privy Council, Magnus von Wedderkopp, as successor to the excellent organist, Dietrich Buxtehude, and I took Handel with me." Here, again, we see Matthison's vanity peeping out in the suggestion that he had been *invited* to succeed an *excellent* organist. Whether he were invited as a successor, or as merely a candidate, or invited to take Handel as a candidate, are questions not easily answered. In any case it appears conclusive that until Buxtehude's decease the appointment was only to be that of *deputy* organist.

Anyway, full of life and merriment, the two friends set out by the mail coach on their forty mile ride to Lübeck. The journey would seem to have been an exceptionally lively one, for Matthison specially refers to it. "We made," he says, "double fugues in the coach, *da menta* and not *da penna*." He says, moreover, that he knows how Handel will laugh, "especially when he remembers the pigeon dealer who was in the same coach with us when we rode to Lübeck."

And what were the doings of the two companions in Lübeck? And in what manner did the would-be successor to Buxtehude show his fitness for the position to which he had been *invited*? Matthison gives us the following remarkable explanation: "We played on nearly every organ and harpsichord in the place; and, regarding our playing *we adhered to a plan I had elsewhere thought of, namely, that he should only play the organ, and I the harpsichord.*" Now what are we to understand from such strange conduct as this? Here is Matthison pretending that he is selected as a candidate to follow Buxtehude as organist, and yet each time they come to an organ he arranges that Handel shall perform upon it! Would this be likely conduct on the part of an aspirant for an organ appointment?

And what was the result, so far as the Marienkirche was concerned? On this point Matthison is somewhat reticent, and contents himself at first by saying what they thought of Buxtehude's playing—"We listened with the deepest attention to the esteemed artist in his own church." Then he adds, "but because the question of succession involved a marriage contract—into which neither of us had the least desire to enter—we left the place, after receiving manifold compliments, unusual honours, and much pleasant entertainment." Does he not here let the cat out of the bag when he admits that *neither* of them cared to enter into the necessary contract? Chrysander, in his valuable biography of Handel, says significantly that though Matthison represents that both he and Handel had the offer, if they chose to accept the condition, it is clear "from the very nature of the case that Handel alone was regarded as a candidate."

But what was the marriage condition? Herein is the amusing part of the whole thing. It was this: Whosoever was chosen as Buxtehude's ultimate successor must marry the old man's daughter! And as the lady in question was born in 1669, and was therefore twelve years older than Matthison, and sixteen older than Handel, we are not surprised to find them shaking the dust of Lübeck off their feet and returning to Hamburg. Nor are we surprised to learn that Bach, who was the same age as Handel, also forewent the offer when it was made to him two years afterwards. However, the spinster was not ultimately left comfortless, for Matthison tells us that one "Johann Christian Schieferdecker afterwards brought the matter to a more satisfactory issue; accepted the bride after the death of her father in 1707, and obtained the much-wished-for appointment." Peace to their ashes!

Accompanying at Sight.



O accompany at sight one must, of course, be good at sight-reading. The art of sight-reading is only acquired by constant practice, and it requires a certain agility of mind that can be gained only by the constant playing of new music. At first one must read simple music; several grades easier than their own

grade, and a certain amount of time must be given to it *every day, regularly and systematically*. It is also wise, and indeed necessary, to study elementary harmony, going as far as (and including) the common chord, dominant seventh, etc., with their inversions. Such knowledge is indispensable to one who would become an expert, and *correct*, sight-reader of music. Much so-called sight-reading does not de-

serve the name; the right hand part may be fairly correct, but the left hand part is apt to be quite different from what is actually written.

Having devoted one's self to learning to read well and correctly at sight, the next step is to consider the art of accompanying. It is advisable to begin a study of accompanying by taking songs that one knows, and after one can accompany fairly well in these, then begin reading accompaniments at sight. It is a somewhat difficult, but fascinating, branch of music. A good accompanist is invaluable, and his ability is always recognised by those who are capable of appreciating real musical talent. Let us point out and emphasise one fact, viz., however advisable it may sometimes be, and frequently is, for singer and accompanist, or violinist and accompanist, to practise together, this should never be necessary simply to enable the accompanist to learn his part; an accompanist who finds fit necessary to study his work beforehand is of little use.

The one great rule to be observed in accompanying of all descriptions is to follow the soloist. One must be in complete sympathy with him; ready to play slowly or quickly, soft or loud, at a moment's

notice, if necessary. *The soloist is the leader; he is the interpreter of the music, and the accompanist must put his own individuality into the background, in order to help to interpret the personality of the soloist.* This is not an easy thing to do. One becomes so accustomed to interpreting music as one feels it oneself that it is difficult, at first very difficult, to merge one's personality into that of another—in a word, to sink oneself and one's ideas, as it were. But this is the secret of good accompanying. To be sure, there are cases when an accompanist is invaluable in helping a singer over "weak points." It then becomes his duty not to lead, but to support the singer, and fill in the weak places, that an audience will be unaware of their existence. Students of music with limited time and means will find it possible to cultivate to quite an extent the ability to accompany at sight by devoting one hour a day to it. While it would be an utter impossibility to become a good pianist by means of only one hour's daily practice, it is possible, after a certain amount of musical training, with a musical disposition and more or less ability, to become an excellent accompanist by devoting the above-mentioned time to study and practice.

Recital Programmes.

ROCHDALE.—By Mr. Fred Diggle, A.R.C.O., at the United Methodist Free Church, Spotland, on the occasion of opening the new Organ:—

Toccata and Fugue in D minor	Bach
Prière et Berceuse	Guilmant
Festival March	Diggle
Mariner's Hymn	Chipp
Barcarolle	Sterndale Bennett
Fugue in D major	Bach
Communion in F	Grisson
Concertstuck in C minor	Topfer
Sonata, No. IV.	Mendelssohn
Allegretto, Allegro, Maestoso, and Vivace.		
Adagio in D	Mozart
Marche Religieuse	Guilmant

GILLINGHAM.—At the Wesleyan Church, by Mr. Arthur Hodges, L.L.C.M.:—

Hallelujah (Mount of Olives)	Beethoven
Berceuse	Godard
Home, sweet Home...	Dudley Buck
Reverie	Saint Saens
O Sanctissima	Lux
Festal March	Calkin
Grand Chorus in B flat	Dubois
Berceuse	Delbruck
Serenade	Moskowski
Offertoire in D flat	Salome
Unfold, ye Portals	Gounod

NEW SOUTHGATE.—In the Congregational Church, by Master Harold E. Darke:—

Sonata No. 6	Mendelssohn
(Choral, Andante Sostenuto, Allegro Molto, Fugue, Finale.)		
Allegretto in E flat	Wolstenholme
Prelude and Fugue in C minor	Bach
Prelude in F minor	H. E. Darke
Andante in G	Batiste
March in D	Smart

MORECAMBE.—By Mr. James H. Ledger, at Sion Baptist Chapel, the occasion being the opening of the new organ:—

Concert Overture	Matthew Camidge
Communion and Triumphal March	William Faulkes
Concert Variations on an American Air	Flagler
Russian Patrol	Rubinstein
Scherzo	Dudley Buck
Concert Fugue in G minor	Flagler
Marche Militaire	A. L. Barnes

NORTHAMPTON.—In Gold Street Wesleyan Church, by Mr. Arthur Hodges:—

Andante Religioso	Lemaigre
Cantilene Nuptiale	Dubois
Scherzo	Lemaigre
Romance	Tschaikowski
March	Smart

STIRLING.—By Mr. Alfred Hollins, at Peter Memorial Church:—

Motet, Deus Tibi	Mozart
Andante (from the Violin Concerto)	Mendelssohn
Grand Fugue in G minor	Bach
Communion	Grisson
Scherzo	Turner
Improvisation	
Marche Funèbre et Chant Seraphique	Guilmant
Intermezzo	Hollins
Overture, No. 1	Hollins

CAMPBELTOWN.—In Longrow Church, by Mr. Fred Diggle, A.R.C.O.:—

Concerto in B flat	Handel
Concertstuck	Topfer
Andantino in D flat, No. 2	Lemare
Prelude and Fugue in E minor	Bach
Communion in F	Grisson
Prize Coronation March	Godfrey

Artistic Study.



ONE of the most vital and essential features pertaining to artistic piano playing is correct rhythmical accentuation. Rhythm should always be so marked as to be distinctly felt, yet not so strong as to obtrude itself too much on the hearer's attention. It must not conflict with the phrasing, which must always be rounded, refined, and genuinely musical.

There are a few absolutely indispensable conditions which teachers, who work to produce artistic players, must observe carefully and strictly. These are systematic fingering, correct touch, proper rhythmical and metrical accentuation, playing steadily and in time before indulging in or attempting any *rubato*, and, added to all this, careful observation of all the nuances of expression which go to make a really refined and artistic performance.

Possibly some teacher reading my words may wish I would give more specific directions. Let us, then, take a piece or etude. We will select Chopin's Nocturne in E flat, Op. 9, No. 2. This is an advisable piece to use for illustration because it is well known to most amateurs. In commencing to study this the first thing to do, after becoming somewhat familiar with the notes, is to get good fingering and rigidly adhere to it, because the fingers will then form the habit of going to the right note with unerring accuracy. Next give attention to the touch; note the quality of tone produced. The pressure touch is necessary for the right hand, almost continuously, since it has the melody. The embellishments must, of course, be played with a light hand, or with finger action only. After the touch has been properly adjusted and regulated, the next step is to observe the rhythmical and metrical accents, and then the piece must be played through regularly and evenly so that a steadiness of time may be attained without any fitful effort of exaggeration or spasmodic accentuation. Last of all, after the pupil has mastered the things already mentioned, his attention should be given to the phrasing, by which we mean the proper release of themes, their style of delivery and all the dynamic effects, *i.e.*, the tone colouring suggested by the musical terms *forte*, *piano*, *pianissimo*, *ritardando*, etc., retarding or accelerating as the case may be, and so on. All the fundamental basses must be made duly prominent. In studying this piece, or any such piece or etude, it is an understood thing that, for technical purposes, each hand will be studied separately. And the only way to attain artistic performance is to give *attention to details*. The aim of every earnest music student should be to profitably employ his time so as to make the best of it—to get the best results. He must give the best of his powers, both of mind and strength, and he must cultivate patience and perseverance.

To be really successful in music life one must love his work, whether teacher or pupil. When a teacher complains of the *monotony* of his work, and sighs at the thought of lessons to be given, rest assured he

has mistaken his vocation and should not, for the sake of others, be a teacher. He will do more harm than good. The student who hopes to become an artist, and the teacher who undertakes to assist students to become such, must labour with great care. Nothing must be hurried over; everything must be thoroughly and carefully done. How many music students say "Oh, I would give anything to play like that," after listening to some distinguished pianist, but who are unwilling to give three or four hours a day, or even two or three, to conscientious study on recognised artistic principles, even when they have an abundance of time to devote to such an object. Earnestness and application are sadly wanting in our young students, and this is true of all localities. The best teaching in the world, added to musical genius, cannot make a brilliant musical performer; there must be the earnest co-operation of pupil and teacher, and the pupil will find there is no escape from *work* if he is to achieve the artistic excellence for which he sighs.

There are certain fundamental natural rules which govern the technic of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful and finished performance is utterly and positively impossible. One more point we should like to just touch upon, and that is *the ability to feel music*. An aptitude for music is not enough; there must be the power of feeling music, of thinking in it, so to speak. It is just here that the average student is disappointing.

A talent for any of the arts does not presuppose a capability of rising to distinction in them. A reputation may not be achieved by technic alone, not once in five thousand cases, but it is frequently a technical aptitude that leads to the profession of music being chosen as a means of earning a livelihood. Our country is full of technically talented young people. In many cases medals have been gained and the highest certificates awarded; but the world hears no more of its multitude of successful (?) students who lack *real musical feeling*. Without proper development of the poetic musical temperament an interpretation of music by the masters, one that will charm an audience, is not possible. To all students intending to make music their life work, we would say: Give the best of your entire nature to your study; cultivate in yourself all that seems highest and best in life; be systematic and regular in your studies; work; be *patient*; then you will stand some chance of attaining a high degree of artistic excellence.

According to the *Musical Courier*, of New York, Sir Thomas Lipton was a violinist before he became a tea-taster. Asked why he passed by music as a profession, Sir Thomas replied, "It did not bring in the money fast enough." Our American contemporary asks significantly enough, "How about Kubelik?"

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. H. Davey.

METROPOLITAN.

CLAPTON.—An excellent organ recital was given on July 19th at Pembury Grove Chapel, by Mr. Louis F. Goodwin, organist of Mildmay Park Wesleyan Church, who played pieces by Bach, Maxfield, Henselt, Chauvet, Batiste, and Wely, with his usual ability. He was assisted by Miss Edith Knowling and Master Harold Knowling (solo boy at St. Margaret's, Westminster).

WIMBLEDON.—On Sunday evening, August 9th, the Rev. W. H. Gibbs preached his farewell sermon in Cottenham Park Wesleyan Church, to a very large congregation. The choir, under the direction of Mr. R. H. Chandler, added much to the success of the service by the able manner in which they rendered the music during the evening. The service opened with the anthem, "O Love the Lord" (Aug. Kreissman), followed by that well-known Methodist hymn, "O for a thousand tongues to sing," and the complete mastery the choir displayed in rendering it was a splendid tribute to the careful manner Mr. Chandler has trained them. The anthem, "It is a good thing to give thanks unto the Lord" (J. R. Thomas) was admirably rendered. The hymn, "Abide with me," the first and second verses being arranged as solos for soprano and tenor, third verse as a quartette, fourth verse male voices in unison, and the last verse taken in harmony by the whole choir, was most sympathetically rendered, every attention being paid to light and shade. The soloists were Mrs. Chandler (soprano), and Mr. W. H. Davey (tenor); the quartette being made up by Mrs. Way (alto) and Mr. Geo. Blackman (bass). The service, which was throughout both powerful and impressive, was brought to an appropriate conclusion by the singing of the well-known hymn, "God be with you, till we meet again," the first verse being rendered by the elder scholars of the Sunday School, who were present in the front seats of the church.

PROVINCIAL.

ASHTON-UNDER-LYNE.—The choir of the Welbeck Street Baptist Church assisted by friends gave an excellent rendering of "The Love of God" on the occasion of the Choir Services on Sunday, July 19th. The solos and quartets were taken up by members of the choir, the sopranos being Misses E. Kelsall and Heywood; contralto, Mrs. John Kelsall; the tenor and bass being Messrs. J. E. and John Kelsall. One and all did admirably, and the performance was a great success.

BUCKLEY.—On Sunday, August 16th, at the close of the evening service, an organ recital was given by Mr. J. R. Griffiths, Mus. Bac., at the Congregational Church. Mr. Griffiths, who is a native of this town, generally spends part of his holiday among his own people. He has for a few years now given a Sunday evening recital at the various places of worship in the town. This year his services were secured by the friends of the above church. The programme included works by Bach, Lemare, Rubinstein, Wely, Handel, and Haydn. Besides the selections on the organ, two solos were rendered. Miss Ada Roberts, well known to Buckley audiences, sang "O dry those tears" (Riego); Mr. Davies Hayes, a baritone of high reputation, gave

a very fine rendering of Mendelssohn's "It is enough" (Elijah). There was a good attendance, the chapel being well filled. Everyone seemed delighted with both the instrumental and vocal renderings.

CHELTEMHAM.—An interesting presentation was recently made to the organist of Highbury Congregational Church, Mr. A. G. Bloodworth. The handsome gifts, consisting of a bronze and green onyx clock, and pair of bronze figures, were handed to the recipient by the Rev. A. C. Turberville, on behalf of members of the choir and congregation. The rev. gentleman referred in suitable terms to Mr. Bloodworth's long connection with the church, he having occupied the post of organist for over twenty years, during which period the musical service of the church had been brought to a high state of efficiency. Other members of the church endorsed the Chairman's remarks, and Mr. Bloodworth, who was completely taken by surprise, suitably responded, thanking his friends for their help in the choir, and the members generally for their beautiful gifts. Mrs. Bloodworth was also handed a silver waiter suitably engraved, in recognition of the help rendered by her to the choir.

CROYDON.—If the Free Christians observe red letter days, then July 30th will surely receive that distinction in the calendar of their Croydon Church. This was the occasion of the re-opening of the organ after complete overhauling, modernising, revoicing, and extending, to bring it up to the high standard of the musical portion of the service, a feature which is to be more fully developed. The work was entrusted to Mr. W. Beales, organ builder, of Limes Road, Croydon, and has been carried out with an artistic taste and scientific skill which has more than satisfied the critical expert music committee. Mr. W. J. Tidmarsh, the newly-appointed organist of the church, who was most highly eulogised by the chairman of the committee, demonstrated in a masterly manner the various resources of the organ, and the exquisite beauty of the new gambas, the celeste, and the reed stops were particularly appreciated by a large congregation, which included many of the leading local musicians. The following programme was very well rendered:—Hymn, "Angels' Voices"; organ solo, "Toccata and Fuga" in D minor (Bach); cantata, "Lauda Sion" (Mendelssohn); organ solos, (a) "Morning Song" (Greig), (b) "Prelude" in C sharp minor (Rachmaninoff); song, "From Mighty Kings" (Handel), Miss Frances Moore; ode, "At a Solemn Music" (Parry); organ solos, (a) "Canzone" in B flat (Wolstenholme), (b) "Toccata" in G (Dubois); hymn "Praise, my Soul."

SIDMOUTH (DEVON).—The Wesleyan Church was re-opened on Thursday, August 13th, after being enlarged. In the afternoon a sermon was preached by the Rev. Simpson Johnson, and an organ recital was given by Mr. Fountain Meen. In the evening there was a sacred concert, the vocalists being Mrs. A. C. Bird, Mrs. J. A. Bellamy, Miss A. Pepperell, Miss Maud Parsons, and Mr. J. Newburn Levien. During the collection an anthem was very well sung by the choir. Mr. Fountain Meen played several solos, and Mr. J. A. Bellamy was an able accompanist. The church was crowded.

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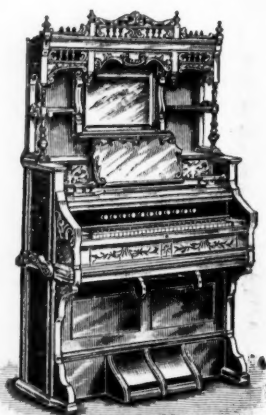
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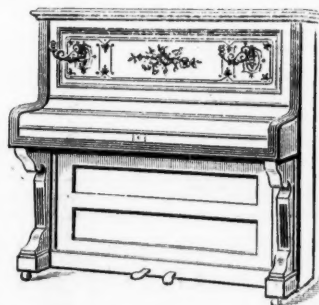


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